

(103)
Part the Second.

CHORUS. 3^a: C O M M A N D M E N T.
N^o 1. Tromb. Cor. Trombon.

Metron $\text{♩} = 60$

GRAVE

The first system of the chorus begins with a piano introduction. The treble staff contains a series of chords and single notes, while the bass staff provides a simple harmonic accompaniment. The tempo is marked 'GRAVE'.

The second system continues the piano introduction, with the treble staff showing more complex chordal textures and the bass staff maintaining the harmonic foundation.

The third system of the chorus includes a 'gva' (ritardando) marking below the bass staff, indicating a gradual slowing of the tempo.

The fourth system of the chorus features a 'sf' (sforzando) marking below the bass staff, indicating a sudden increase in dynamic intensity.

The fifth system of the chorus includes the lyrics 'Ho... nour thy Fa... ther and thy mo... ther, that thy' written below the treble staff.

The sixth system of the chorus includes the lyrics 'Ho... nour thy Fa... ther and thy mo... ther,' written below the treble staff.

The seventh system of the chorus includes the lyrics 'Ho... nour thy Fa... ther and thy mo... ther,' written below the treble staff.

The eighth system of the chorus includes the lyrics 'Ho... nour thy Fa... ther and thy mo... ther,' written below the treble staff.

The ninth system of the chorus includes a 'va' (ritardando) marking below the bass staff, indicating a gradual slowing of the tempo.

days may be long in the land, in the land which the
 that thy days may be long in the land, in the land which the
 that thy days may be long in the land, in the land which the
 that thy days may be long in the land, in the land which the

Lord, the Lord thy God giveth thee.
 Lord, the Lord thy God giveth thee.
 Lord, the Lord thy God giveth thee.
 Lord, the Lord thy God giveth thee.

1098

(105)

RECITATIVO in tempo, and ARIA.

Metronome No. 2.

Soprano Solo.

Violini Soli, poco più mosso in tempo Who so

The first system of the musical score. It features a Soprano Solo line at the top and a Violini Soli section below. The Violini Soli section consists of two staves (treble and bass clef) with a piano (p) dynamic marking. The tempo is marked 'poco più mosso in tempo'. The lyrics 'Who so' are written above the Soprano Solo line.

ho...noureth his Fa...ther shall have joy, shall have joy - - of his

The second system of the musical score. It continues the Soprano Solo and Violini Soli parts. The lyrics 'ho...noureth his Fa...ther shall have joy, shall have joy - - of his' are written below the Soprano Solo line.

children and when he pray.....eth, he shall be heard.

The third system of the musical score. It continues the Soprano Solo and Violini Soli parts. The lyrics 'children and when he pray.....eth, he shall be heard.' are written below the Soprano Solo line.

Ho...nour - - thy

The fourth system of the musical score. It continues the Soprano Solo and Violini Soli parts. The lyrics 'Ho...nour - - thy' are written below the Soprano Solo line. The system ends with a double bar line.

Fa.....ther, honour thy Mo ther both in word and in

deed, both in word and in deed, yea ho nour them

both in word and in deed; ho nour thy Father and Mo..ther, both in

word, in word and in deed.

that a bles.....sing, a bles.....sing may des..

p

This system features a vocal line and a piano accompaniment. The vocal line has a melodic line with some grace notes. The piano accompaniment consists of a treble and bass staff with chords and moving lines. A piano (*p*) dynamic marking is present at the start of the piano part.

.....cend on thee, that a

This system continues the musical piece. The vocal line has a few notes, and the piano accompaniment features more complex, rapid passages in the treble staff.

bles.....sing, a bles.....sing may des..cend, a bles.....sing

f *fp* *fp* *fp*

This system includes dynamic markings of *f* and *fp* (fortissimo piano) in the piano accompaniment, indicating a change in volume.

may descend on thee.

f

The final system on this page. The piano accompaniment features a strong *f* (fortissimo) dynamic marking.

For the fa...ther's bless..... ing build..eth the hou...ses of the

children, but the curse of the mo.....ther..... rooteth out their foun.

ANDANTINO MODERATO.

.....da...tions. Help thy Fa.....ther, help thy

Metron: $\text{♩} = 132$, 1098

Fa...ther in his age and grieve him not as - - long as he

fp

li.....veth; for - - the re...

f *p*

.....lie.....ving of thy fa.....ther shall not - - be for...

f *p*

.....got.....ten, shall not - - be for..got.....ten and in the

day of thine af... flic... tion it shall be re.....member'd,

it shall be re..mem..ber'd in the day of thine af... flic.....tion, of

thine af.....fliction it shall be re..member'd:

And - all thy sins, all thy

sins shall melt a...way as the ice

as the ice before

the Sun, all thy sins shall melt a...

way as the ice, as the ice before the

Sun.

The musical score for 'Sun.' consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains four measures, each ending with a fermata. The piano accompaniment is in treble and bass clefs, also with a key signature of one flat and a 3/4 time signature. It features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes. The first measure of the piano part is marked with a piano (*p*) dynamic.

VI. COMMANDMENT.

CHORUS.

Metron. ♩ = 104. N° 3.

Soprano.

Alto.

Tenore.

Basso.

Tromb. Cor. Trombon. Tymp.

Grave.

Tympani.

1098

The musical score for 'VI. COMMANDMENT. CHORUS. N° 3' is a large orchestral and choral work. It includes staves for Soprano, Alto, Tenore, and Basso vocal parts, each with a key signature of one flat and a 3/4 time signature. Below the vocal parts is a staff for 'Tromb. Cor. Trombon. Tymp.' (Trumpets, Horns, Trombones, and Timpani). The bottom section is marked 'Grave.' and features a complex, dense texture with many beamed notes. The first measure of this section is marked with a fortissimo (*ff*) dynamic. The score concludes with the number '1098'.

Thou shalt do no

Thou shalt do no

Thou shalt do no

Thou shalt do no

Thou shalt do no

ff

Mur

Mur

Mur

Mur

Mur

.....der.

.....der.

.....der.

.....der.

Metron. $\text{♩} = 69.$

Vni. N^o 4. *BASSO SOLO RECITATIVO.*

VIVACE

ASSAI.

f

Tutti.

tr

sf

sf

sf

First system of a piano accompaniment. The right hand features a melodic line with grace notes, marked *gr*. The left hand provides a steady bass line.

Second system of the piano accompaniment. The right hand has a more active melodic line, marked *loco*. The left hand continues with a supporting bass line.

Basso Solo.

RECITATIVO.

First system of the basso solo part, marked *RECITATIVO*. The vocal line is accompanied by piano chords. The lyrics "Thou shalt not stand against the blood of thy neighbour, for" are written below the staff.

Second system of the basso solo part. The lyrics "I am the Lord." are written below the staff. The piano accompaniment features a 3/4 time signature and a forte (*f*) dynamic.

Third system of the piano accompaniment. The right hand has a melodic line with grace notes, marked *gr*. The left hand provides a supporting bass line.

Thou shalt not hate thy brother in thine heart.

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole note, followed by a half note, and then a quarter note. The piano accompaniment features a series of eighth notes in the right hand and a bass line in the left hand. A dynamic marking 'f' (forte) is present in the piano part.

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano part features a more complex rhythmic pattern with eighth and sixteenth notes.

Thou shalt not avenge, nor bear a...ny

The third system of the musical score. The vocal line continues with a half note and a quarter note. The piano accompaniment features a series of chords and a bass line. A dynamic marking 'f' (forte) is present in the piano part.

grudge against the children of thy people.

The fourth system of the musical score. The vocal line continues with a half note and a quarter note. The piano accompaniment features a series of eighth notes in the right hand and a bass line in the left hand. A dynamic marking 'f' (forte) is present in the piano part.

First system of musical notation, featuring a vocal line and a piano accompaniment in G major, 3/4 time.

Second system of musical notation, with lyrics "But thou shalt love thy neighbour as thyself;". The piano accompaniment includes a forte (*f*) dynamic marking.

Third system of musical notation, with lyrics "for I am the". The piano accompaniment includes a fortissimo (*ff*) dynamic marking and a *gracioso* (*grac.*) marking.

Fourth system of musical notation, with lyrics "Lord.". The piano accompaniment includes a forte (*f*) dynamic marking.

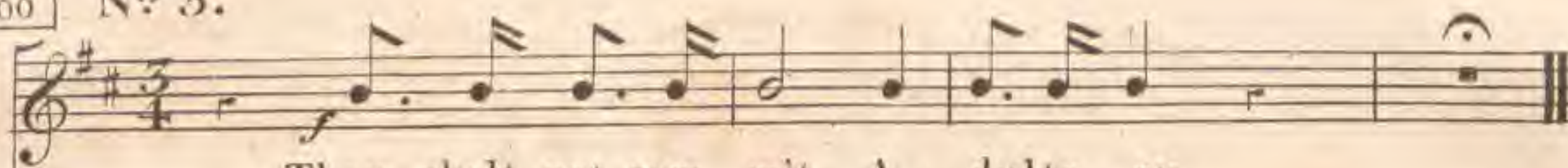
VII. COMMANDMENT.

CHORUS.

Metron $\text{♩} = 100$

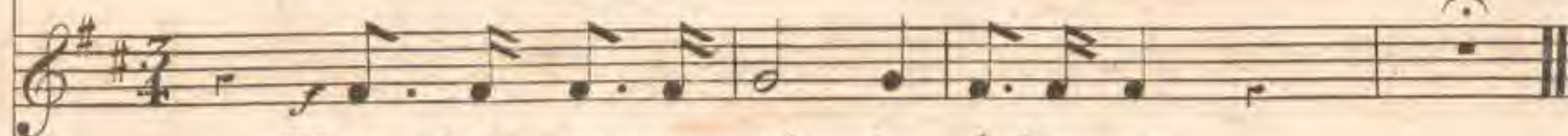
Nº 5.

Soprano.



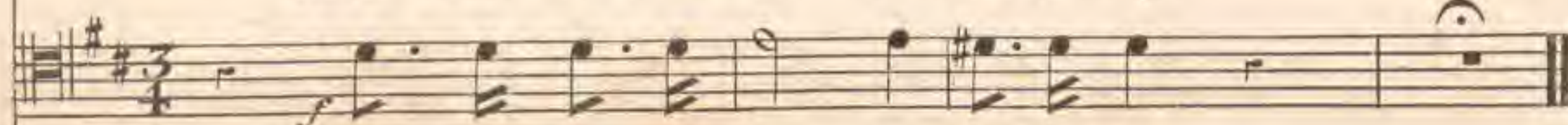
Thou shalt not com...mit A....dulte...ry.

Alto.



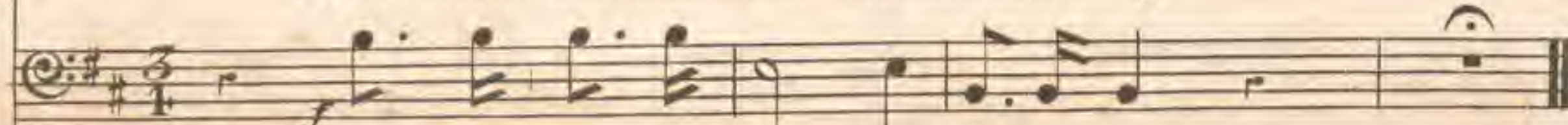
Thou shalt not com...mit A....dulte...ry.

Tenore.



Thou shalt not com...mit A....dulte...ry.

Basso.



Thou shalt not com...mit A....dulte...ry.

Adagio.



DUO for TENOR and BASS.

Metron $\text{♩} = 108$.

Nº 6.

Vni. Soli.

ANDANTE.



Basso Solo.

Hap...py the man -

hap...py the man - who hath found - a vir...tuous wo...man,

for she is no...bler than the pre...cious

ru...bies: she is his glo...ry, she is his bles...sing,

is his bles..sing, is his glo.....ry,his glo....ry,his

bles..sing, she is his bles.....sing.

Tenore Solo.
Hap-py the man

hap....py the man who hath found,who hath found a virtuous wo..man:

She comforteth the nee...dy, she comforteth the nee...dy,

f *p* *f* *p* *p*

gva

to those who suf...fer, her hand is e...ver rea.....dy, her

f *p* *f* *p* *p*

hand is ever rea...dy to those who suffer.

f *p* *p* *p*

Basso Solo

She op'...neth her mouth - her tongue speaketh wis...dom.

p

and on her lips - is the law of kindness, and on her lips is the lawⁱ..

..... the law of kind Flauti, Clar. ness.

f *pp*

Detailed description: This block contains two systems of musical notation. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment, including dynamic markings *f* and *pp*, and an instruction for woodwinds: Flauti, Clar.

Metron $\text{♩} = 132.$

Tenore.

Basso.

ALLEGRETTO

MODERATO

ASSAI.

The first system of the hymn begins with a piano introduction. It consists of two staves: a treble staff and a bass staff. The treble staff features a series of eighth-note chords, while the bass staff provides a steady accompaniment of eighth notes. The key signature is one sharp (F#), and the time signature is 4/4.

The second system of the hymn features vocal and piano parts. The vocal parts are written on two staves (treble and bass clef) and include the lyrics: "Blessed is ev'ry one, that fear.....eth Je...". The piano accompaniment is written on two staves (treble and bass clef) and includes the lyrics: "Blessed is ev'ry one, that fear.....eth Je...". The piano part includes a dynamic marking of *p* (piano) at the beginning of the system.

The third system of the hymn features vocal and piano parts. The vocal parts are written on two staves (treble and bass clef) and include the lyrics: ".....hovah, walking in his sta.....tutes and". The piano accompaniment is written on two staves (treble and bass clef) and includes the lyrics: ".....hovah, walking in his". The piano part includes a dynamic marking of *p* (piano) at the beginning of the system.

keep.....ing his commandments.

Solo.

sta...tutes, in his sta...tutes. His Wife shall be as a

fruitful Vine, as a fruit.....ful Vine by the

sides..... of his dwelling, by the sides..... of his dwelling.

fp *p*

Tenore Solo.

His Chil ... dren shall be like the o ... live plants around his

ta ble, like the o ... live plants a round his

ta ble

The

The Lord shall bless him, the Lord... the Lord of
 Lord..... shall bless him, the Lord the Lord of Zi... on, of

Zi..... on, and he shall see the good of Je... rusa... lem all his
 Zi..... on, and he shall see the good of Je... rusa... lem all his

life time, Yea, he shall see his children
 life time, Yea, he shall see his children's children, Yea, he shall see his children

children, Je... ho... vah shall bless him, shall bless

children, Je... ho... vah shall bless him, shall bless

f

him: bles.....sed, bless....ed be

him: bles.....sed, bless....ed be

p

Is...ra-el, bless.....ed be Is.....ra-el, blessed be Is.....ra...

Is...ra-el, bless.....ed be Is.....ra-el, blessed be Is.....ra...

... el, bless... ed be Is...ra.el, bless... ed be

... el, bless... ed be Is...ra.el, bless... ed be

Is...ra.el, bless... ed be Is...ra.el, bless...

Is...ra.el, bless... ed be Is...ra.el, blessed, blessed,

... ed, bless... ed be Is...ra.el, be Is...ra...

blessed be Is...ra.el, be Is...ra.el, bles... sed be Is...ra...

p *f* *p*

.....el; blessed, blessed, bless...ed be

.....el; blessed, bless....ed, bless...ed be

Is.....ra...el; blessed be

Is.....ra...el; Fl Clar p

Is.....ra...el. blessed be Is.....ra...el. Vni. f

Detailed description: The image shows a musical score for three systems. Each system consists of vocal staves and piano accompaniment. The first system has two vocal staves and a grand staff for piano. The second system has two vocal staves, a grand staff for piano, and a Flute/Clarinet part. The third system has two vocal staves, a grand staff for piano, and a Violoncello part. The lyrics are in Latin, and the music is in a major key with a 4/4 time signature. Dynamics like *p* (piano) and *f* (forte) are indicated.

VIII COMMANDMENT.

Metron $\text{♩} = 66$. CHORUS.
No 7.

Soprano. *f* Thou shalt not steal.

Alto. *f* Thou shalt not steal.

Tenore. *f* Thou shalt not steal.

Basso. *f* Thou shalt not steal.

Tromb. Cor. Trombon. *f*

Andante. *f* *gra*

Metron $\text{♩} = 116$

CHORUS.
Tutti.

Tenore. *f* I will be a swift wit.....ness

Basso. *f* I will be a swift wit.....ness

Tromb. Cor. Trombon. *f*

Con più di Moto. *ff* Vni e Bassi.

against those that op.... press the

against those that op.... press the

The first system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal staves have lyrics: "against those that op.... press the". The piano accompaniment features a treble and bass clef with various musical notations including notes, rests, and accidentals.

hire.....ling in his wa ges; the

hire.....ling in his wa ges; the

The second system of the musical score. It continues with two vocal staves and piano accompaniment. The vocal staves have lyrics: "hire.....ling in his wa ges; the". The piano accompaniment continues with similar musical notation.

wi dow and the fa...therless, and that turn a....

wi dow and the fa...therless; and that turn a....

The third system of the musical score. It continues with two vocal staves and piano accompaniment. The vocal staves have lyrics: "wi dow and the fa...therless, and that turn a....". The piano accompaniment continues with similar musical notation.

....side the stran.....ger from his right,

....side the stran.....ger from his right,

and fear not me..... said the Lord..... of

and fear not me..... said the Lord..... of

Hosts.

Hosts.

tr

gra.....

The musical score is arranged in three systems. Each system contains a vocal line (Soprano and Alto) and a piano accompaniment. The key signature has one sharp (F#). The first system has the lyrics '....side the stran.....ger from his right,'. The second system has the lyrics 'and fear not me..... said the Lord..... of'. The third system has the lyrics 'Hosts.' and 'Hosts.' on the vocal lines. The piano part features a continuous eighth-note accompaniment in the left hand and chords in the right hand. There are trills (tr) and grace notes (gra) in the piano part.

CHORUS.

Metron. 104.

Soprano. The face of the Lord,..... the face of the

Alto. The face of the Lord,..... the face of the

Tenore. The face of the Lord,..... the face of the

Basso. The face of the Lord,..... the face of the

Tromb. Gor. Trombon. Vni.

Maestoso. *f*

Lord is against the un..righte.....ous,

Lord is against the un..righte.....ous,

Lord is against the un..righte.....ous,

Lord is against the un..righte.....ous,

to cut off the re...mem.....brance of them, of them from the

to cut off the re...mem.....brance of them, of them from the

to cut off the re...mem.....brance of them, of them from the

to cut off the re...mem.....brance of them, of them from the

The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

face of the earth.

face of the earth.

face of the earth.

face of the earth.

The piano accompaniment continues with a similar rhythmic pattern, including a *ff* (fortissimo) section.

Metron. ♩ = 120.

Nº 8.

Flauti; Clar:

ANDANTINO

CON MOTO.

The musical score is written for piano and woodwinds (Flutes and Clarinets). It consists of five systems of staves. The first system shows the beginning of the piece with a tempo marking of 'ANDANTINO' and a metronome indication of 120 beats per minute. The key signature is two sharps (F# and C#). The first system includes a 'CON MOTO' marking. The second system features a forte dynamic marking (*sf*). The third system includes a piano dynamic marking (*p*). The fourth system includes a pianissimo dynamic marking (*pp*). The score is written in a 6/8 time signature.

Sempre piano

Soprano. He knoweth the days of the godly, he

Alto. He knoweth the days of the godly, he

Viol^I

knoweth the days of the godly, he leadeth the

knoweth the days of the godly, he leadeth the

righteous, he lea...deth, he lea..deth the righte....ous,

righteous, he lea...deth, he lea..deth the righte....ous,

Flaut:
Clar:

for He is their strength in time of

Viol! for He is their strength in

sf

need he is their strength. He lea deth the

time of need he is their strength. He

Detailed description: This is a musical score for a voice and piano. The score is written in G major (two sharps) and 4/4 time. It consists of three systems of staves. The first system has two vocal staves and a piano accompaniment. The second system has a vocal staff, a violin entry marked 'Viol!', and a piano accompaniment with a forte 'sf' dynamic. The third system has two vocal staves and a piano accompaniment. The lyrics are: 'for He is their strength in time of', 'for He is their strength in', 'need he is their strength. He lea deth the', and 'time of need he is their strength. He'.

righteous, he leadeth the righteous, and
leadeth the righteous, he leadeth the

they shall be glad in the Lord, and they shall be glad in the
righteous and they shall be glad in the Lord, and

Lord, and all the uprightness in
they shall be glad in the Lord, and all the

heart shall be glad all the up..right in
up..... right in heart shall be glad

heart shall glo.....ry, all shall glo ry
all the upright in heart shall glo.....ry, all shall

all the up right in heart shall
glo..... ry, all the up..... right in

sf

glo.....ry, all shall glo.....ry.

heart.....shall glo.....ry, all shall glo.....

sf

He knoweth the days of the god.....ly, He knoweth the days of the

.....ry. He knoweth the days of the god.....ly, He knoweth the days of the

p

god.....ly. Their in...he....ri...tance shall be for ever and

god.....ly. Their in...he....ri...tance shall be for ever and

fp

e...ver, and all shall trust in him, and all shall trust... in

e...ver, and all shall trust in him, and all shall trust... in

f

him; the Lord knoweth the

him; and their inheritance shall be for e...ver, shall

p

days... of the god... ly.

be for ever and e...ver.

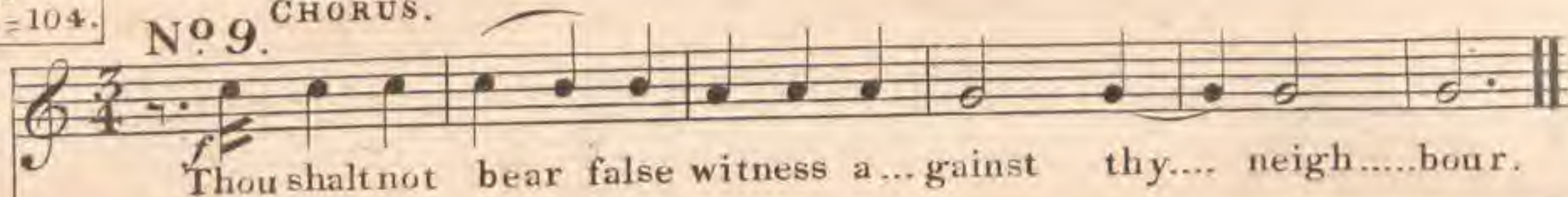
pp

IX C O M M A N D M E N T .

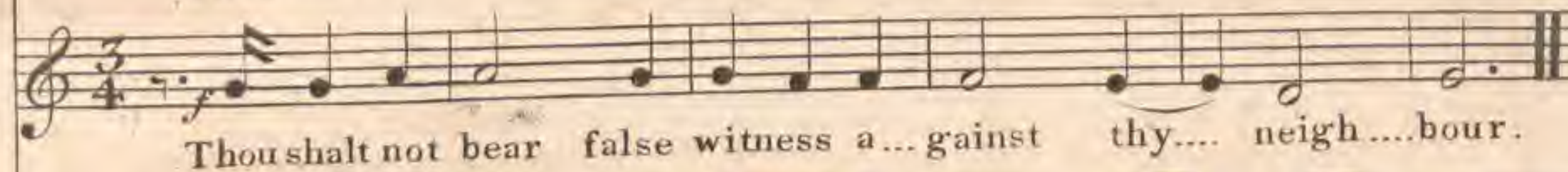
Metron. ♩ = 104.

Nº 9. CHORUS.

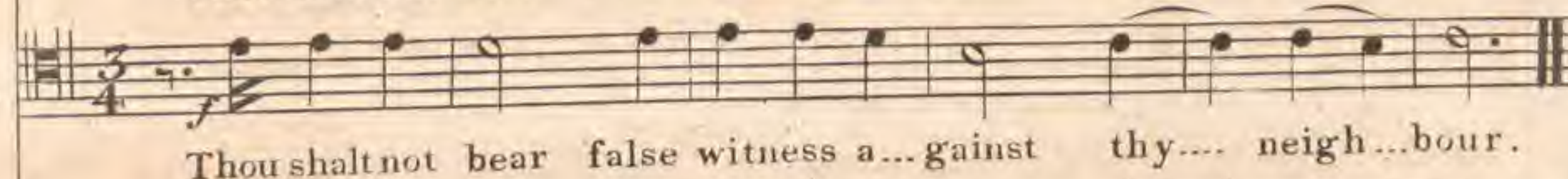
Soprano.



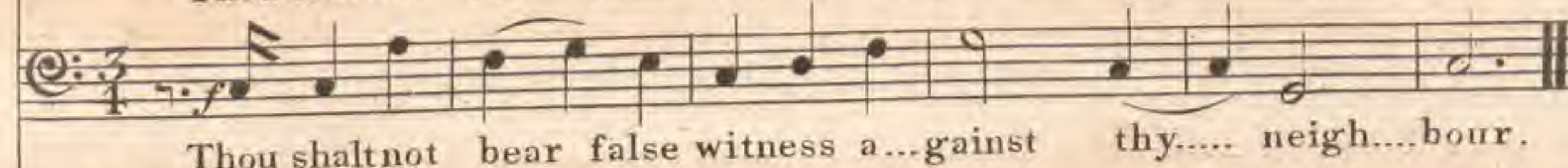
Alto.



Tenore.



Basso.



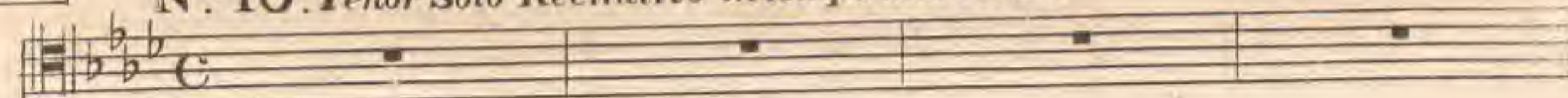
Tromb. Cor. Trombon.

And te



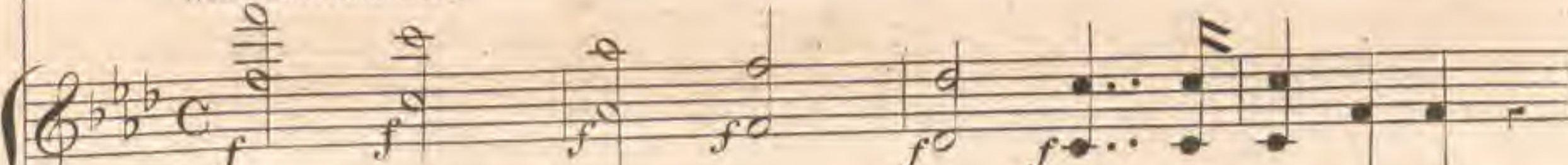
Metron. ♩ = 69.

Nº 10. Tenor Solo Recitativo in tempo and Aria.

Tenore,
Solo.

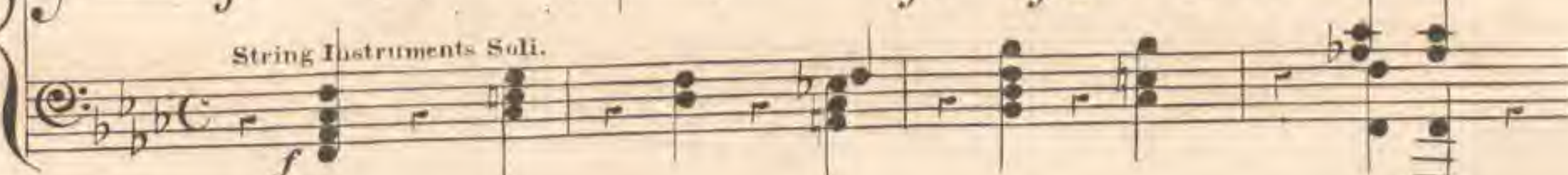
Wind Instruments.

Andante

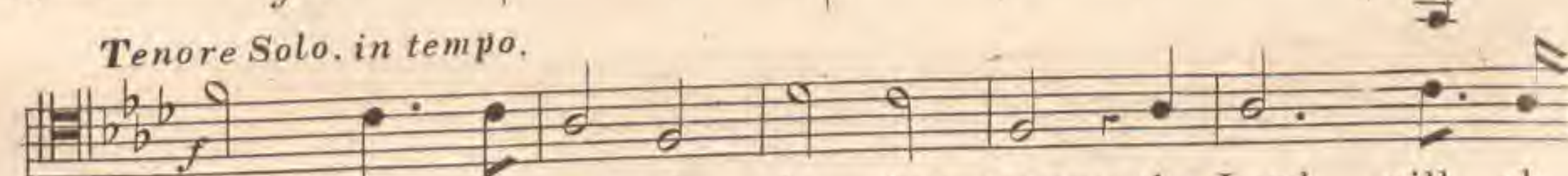


Maes to

String Instruments Soli.



Tenore Solo. in tempo.



He will de...stroy the ly...ing tongue: the Lord will ab.



..... hor the bloody and deceitful man; who hath for..sa..ken thy righteous

statutes and speaketh on...ly wickedness; his throat, his

throat, is an o..... pen sepulchre, there is no

fear of God before his eyes.

Corni 1^{mo}
2^{do} e 3^{zo}

Metron: ♩ = 58.

ARIA.

ANDANTE.

Ophicleide.

sf

f

p

f

p

f

sf

sf

Pre...serve... thy tongue from e...vil, pre...

p

.... serve thy- tongue from e vil, and keep thy

lips from speaking falsehood, and keep thy lips from

speaking false hood.

p Corni:

He that loveth truth com eth to the light, that his deeds may ap

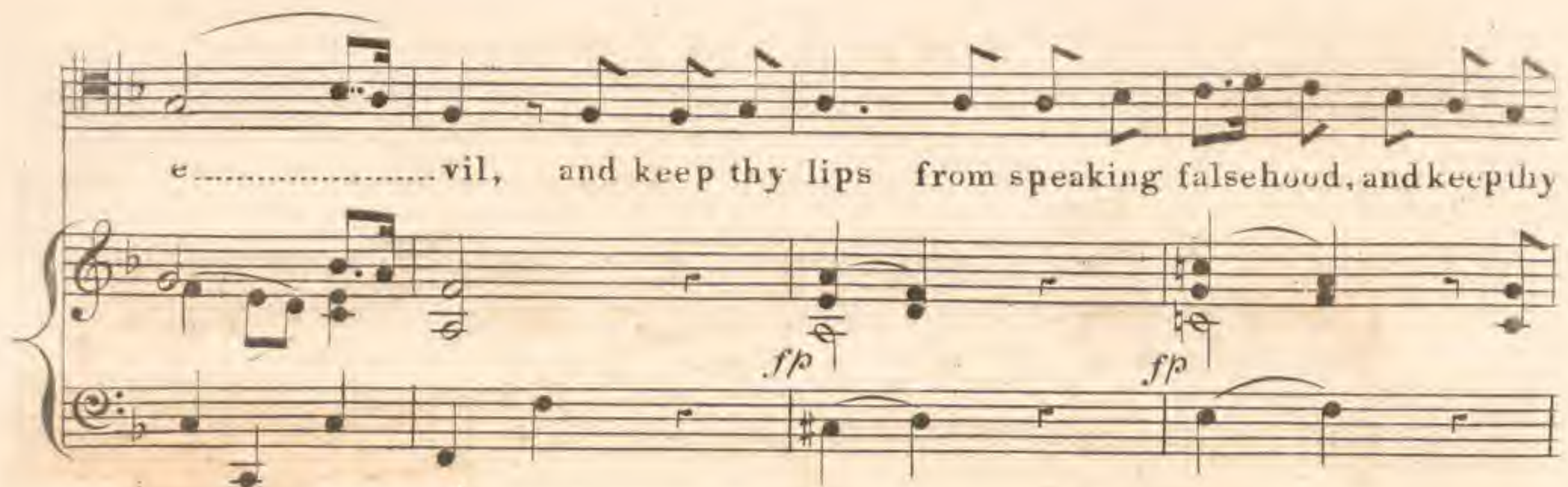
p

..... pear, - that his deeds may ap..... pear,..... his deeds may ap..

..... pear, that they - are wrought in God, that they are wrought in

God; that they are wrought in God; Pre..... serve thy

tongue from e..... vil, pre... serve thy tongue from



First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a long note 'e' followed by the lyrics 'vil, and keep thy lips from speaking falsehood, and keep thy'. The piano accompaniment consists of two staves, with dynamic markings *fp* appearing on both.

e.....vil, and keep thy lips from speaking falsehood, and keep thy



Second system of the musical score. The vocal line continues with 'lips from speak.....ing falsehood, pre...serve, preserve thy tongue from'. The piano accompaniment continues with dynamic markings *f* and *p*.

lips from speak.....ing falsehood, pre...serve, preserve thy tongue from



Third system of the musical score. The vocal line continues with 'e.....vil, pre....serve thy tongue.....from'. The piano accompaniment continues with a dynamic marking of *sf*.

e.....vil, pre....serve thy tongue.....from



Fourth system of the musical score. The vocal line continues with 'e.....vil,'. The piano accompaniment continues with a dynamic marking of *f*. The system concludes with a double bar line. Below the piano part, the word 'Ped' and the number '1098' are printed.

e.....vil,

Ped 1098

X. C O M M A N D M E N T .

Metron. ♩ = 80.

CHORUS

Nº 11

- Vni.

L E N T O .

Violini (Vni.)

f

ff

gra

Soprano.

Thou shalt not co...vet thy neigh.....bour's house: thou shalt not

Alto.

Thou shalt not co...vet thy neigh.....bour's house: thou shalt not

Tenore.

Thou shalt not co...vet thy neigh.....bour's house: thou shalt not

Basso.

Thou shalt not co...vet thy neigh.....bour's house: thou shalt not

f Brass Instruments

co..... vet thy neigh...bour's wife, nor his servant, nor his

co..... vet thy neigh...bour's wife, nor his servant, nor his

co..... vet thy neigh...bour's wife, nor his servant, nor his

co.....vet - - thy neighbour's wife, nor his servant, nor his

gva.....

maid, nor his ox - - , nor his ass, nor a.ny thing that is his.

maid, nor a.ny thing, nor a.ny thing that is his.

maid, nor a.ny thing nor a.ny thing that is his.

maid, nor his ox, nor his ass, nor a.ny thing that is his. *fin.*



CHORUS.

Metron. ♩ = 116.

Nº 12. *Tutti.*

Tenore. *f* Be ye holy,

Basso. *f* Be ye holy,

Andante. *f* *p* *f* *p*

The first system of the chorus features three vocal parts and piano accompaniment. The Tenor and Bass staves are in common time with a key signature of one sharp. The piano accompaniment consists of two staves; the right hand has a rapid sixteenth-note pattern with accents, and the left hand has a slower eighth-note accompaniment. Dynamics include forte (f) and piano (p).

for I am holy

for I am holy

f *p* *f* *p*

The second system continues the chorus with the same vocal and piano parts. The lyrics "for I am holy" are repeated for both vocal parts. The piano accompaniment maintains its rhythmic pattern with dynamic markings of forte (f) and piano (p).

I, the Lord,

I, the Lord,

I am your God,

I am your God,

thus saith the Lord. For who so -

thus saith the Lord. For who so -

1098 Metron: ♩ = 92

..... shall not o.....bey and do the

..... shall not o.....bey and do the

The first system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts have the lyrics "..... shall not o.....bey and do the". The piano accompaniment features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The key signature has two sharps (F# and C#), and the time signature is common time (C). The piano part includes dynamic markings such as *sf* (sforzando).

words of my Com.....mand.....ments, on him shall

words of my Com.....mand.....ments, on him shall

The second system of the musical score. It continues the vocal and piano parts. The vocal parts have the lyrics "words of my Com.....mand.....ments, on him shall". The piano accompaniment continues with its complex rhythmic pattern. The key signature and time signature remain the same. The piano part includes dynamic markings such as *sf*.

fall my Judg.....ments.

fall my Judg.....ments.

The third system of the musical score. It continues the vocal and piano parts. The vocal parts have the lyrics "fall my Judg.....ments.". The piano accompaniment continues with its complex rhythmic pattern. The key signature and time signature remain the same. The piano part includes dynamic markings such as *sf*.

sf *ff*

Metron. ♩ = 112.

CHORUS.
Nº 13.

Andante.

Soli.

Soprano

Tutti.

Lord! en.ter not in...to judg.....

Alto

Tutti.

Lord! en.ter not in.to judg..... ment

..... ment with thy ser...vant: in thy sight - - -

with thy ser...vant: in thy sight shall no

..... shall no man be jus...ti...fied, shall no man be jus...ti....

man be jus...ti.....fied, shall no man, shall no man be jus...ti....

.....fied.

.....fied.

Corni

sf *sf* *sf* *p* *sf* *sf*

QUARTETTO, SEMI-CHORUS, or SOLO.

Metron 116

Solo, or Semi-Chorus

Soprano. *p* Teach me, O Lord, the way of thy Commandments,

Solo, or Semi-Chorus

Alto. *p* Teach me, O Lord, the way of thy Commandments,

Solo, or Semi-Chorus

Tenore. *p* Teach me, O Lord, the way of thy Commandments,

Solo, or Semi-Chorus

Basso. *p* Teach me, O Lord, the way of thy Commandments,

Andan^{no} *p* Wind Instruments.

teach me, O Lord, the way of thy Commandments, for

teach me, O Lord, the way of thy Commandments, for

teach me, O Lord, the way of thy Commandments, for

teach me, O Lord, the way of thy Commandments, for

f Vni

thou art my God, for thou art my God! teach me, O

thou art my God, for thou art my God! teach me, O

thou art my God, for thou art my God! teach me, O

thou art my God, for thou art my God! teach me, O

Lord, the way of thy Commandments, for thou art my God, for

Lord, the way of thy Commandments, for thou art my God, for

Lord, the way of thy Commandments, for thou art my God, for

Lord, the way of thy Commandments, for thou art my God, for

thou art my God! lead me O Lord! lead me O Lord!

thou art my God! lead me O Lord! lead me O Lord!

thou art my God! lead me O Lord! lead me O Lord! lead me

thou art my God!

Flauti

Corni

lead me in..to the paths, - in..to the paths of truth:

lead me in..to the paths, - in..to the paths the paths of truth:

lead me in.....to the paths - - - of truth:

lead me, O Lord, lead me in..to the paths of truth:

lead me, O Lord! lead me, lead me in.....to the paths,

lead me, O Lord! lead me, lead me in.....to the paths,

lead me in....to the paths,

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The lyrics are 'lead me, O Lord! lead me, lead me in.....to the paths,'.

the paths - - - of truth, in....to the paths,

the paths - - - of truth, in....to the

of truth, in..to the paths - - of truth, in....to the

the paths - - - of truth, in....to the

This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are 'the paths - - - of truth, in....to the paths,'.

Tenuto.

Tenuto.

The image shows a page from a musical score. At the top, the word "Tenuto." is written. Below it are five staves of music. The first four staves are for vocal parts, each with a treble or bass clef and a key signature of two sharps (F# and C#). The lyrics "the paths of truth, the paths of truth, lead me, lead me," are written below each of these staves. The fifth staff is for piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The music consists of a melody in the vocal parts and a supporting accompaniment in the piano part.

the paths of truth, the paths of truth, lead me, lead me,
paths, the paths of truth, the paths of truth, lead me, lead me,
paths, the paths of truth, the paths of truth, lead me, lead me,
paths, the paths of truth, the paths of truth, lead me, lead

lead me, in...to the paths of truth,

lead me, in...to the paths of truth, lead me,

in...to the paths of truth, lead me,

me in.to the paths of truth,

in...to the paths, the paths - - of truth.

lead me, in...to the paths, the paths of truth.

lead me, in...to the paths, the paths - - of truth.

the paths, the paths of truth.

Flauto.

Vni

Clar.

f

SOPRANO SOLO. RECITATIVO.

Metron $\text{♩} = 96$

Nº 14.

Soli.

Con moto

f

RECITAT.

Soprano

The Lord will scatter the darkness that is cast o...ver the nations,

and the veil that is spread o...ver all the people: and he will

in tempo.

swal...low up death in vic...to.ry, and the

a tempo.

Metron $\text{♩} = 108$

Lord our God..... will wipe a...way the tears from off all

Andante

Nº 15. Canon & Chorus

fa.....ces. *più lento.* *Andante.*

p *p*

Soprano Solo.

There is none like to Je.. ho.....vah, the

God - - the God - of the righteous, he, O Is..ra.el! he shall be thy

Sa...viour he, O Is.....rael, O Is.....rael! he shall be thy Sa

Soprano Solo.

.....viour.
CHORUS.

Soprano
Ho.....ly, ho.....ly, ho.....ly is the

Alto.
Ho.....ly, ho.....ly, ho.....ly is the

Tenore.
Ho.....ly, ho.....ly, ho.....ly is the

Basso.
Ho.....ly, ho.....ly, ho.....ly is the

Basso Solo

There is

Lord, the Lord, of Sa.....ba...

Lord, the Lord, of Sa.....ba...

Lord, the Lord, of Sa.....ba...

Lord, the Lord, of Sa.....ba...

Lord, the Lord, of Sa.....ba...

There is none like thee, there is none like thee - O Lord - Je.

none like to Je-ho, - - - - - yah, the God, - - the God - of the

..... oth.

..... oth.

..... oth.

..... oth.

Vni.

..... ho....yah, he shall be thy Sa.....viour he shall be thy Sa...viour.

righteous, he O Is...ra-el he shall be thy Sa...viour. He O

He O Israel! O Is..ra..el! he shall be thy Sa.....

Is.....rael! O Is.....rael! he shall be thy Sa.....

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, both with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "He O Israel! O Is..ra..el! he shall be thy Sa....." and "Is.....rael! O Is.....rael! he shall be thy Sa.....".

.....viour.

.....viour.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, both with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are: ".....viour." and ".....viour."

Ho.....ly, ho.....ly, ho.....ly is the

Ho.....ly, ho.....ly, ho.....ly is the

Ho.....ly, ho.....ly, ho.....ly is the

Ho.....ly, ho.....ly, ho.....ly is the

This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, both with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are: "Ho.....ly, ho.....ly, ho.....ly is the" repeated four times.

Ho.....ly, ho.....ly, ho.....ly is the

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, both with a key signature of two flats. The piano accompaniment is in a grand staff. The lyrics are: "Ho.....ly, ho.....ly, ho.....ly is the".

Soprano Solo
he O

Tenore Solo. *Tenore Solo*
There is none like to Je.

Basso Solo
There is none like

Lord, the Lord of Sa.....ba...oth.

Lord, the Lord of Sa.....ba...oth.

Lord, the Lord of Sa.....ba...oth.

Lord, the Lord of Sa.....ba...oth.

pp

Is.....ra-el! he O Is.....ra-el! shall bethy Sa..viour, he - -, O

..... ho vah, the God,.... the God..of the righteous, he, O

thee, there is none like thee - - O Lord - Je..ho...vah! He..shall bethy

Sempre Pianissimo.

ho ly, ho ly, ho ly,

Sempre Pianissimo.

ho ly, ho ly, ho ly,

Sempre Pianissimo.

ho ly, ho ly, ho ly,

Sempre Pianissimo.

ho ly, ho ly, ho ly,

ho ly, ho ly, ho ly,

[illegible]

Is..ra.el! he shall be..... thy..... Sa..... viour.

Is.....ra el! he shall be thy Sa viour.

O Is..ra.el! he shall be thy Sa viour.

ho..... ly, ho..... ly is the Lord, ho..... ly,

ho..... ly, ho..... ly is the Lord, ho..... ly,

ho..... ly, ho..... ly is the Lord, ho..... ly,

ho..... ly, ho..... ly is the Lord, ho..... ly,

ho.ly is the Lord, ho.ly is the Lord, *cres:*

ho.ly is the Lord, ho.ly is the Lord, *cres:*

ho.....ly, ho...ly, ho..... ly, ho...ly, *cres:*

ho.....ly, ho..... ly, ho...ly, ho.....ly, *cres.*

ho..... ly, ho..... ly, ho...ly, ho.....ly, *cres.*

ho.....ly, ho..... ly, ho...ly, ho..... ly, *cres.*

ho.....ly, ho..... ly, ho...ly, ho..... ly, *cres.*

ho.ly is the Lord!

ho.ly is the Lord!

ho.....ly, ho.....ly!

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

f Tutti.

ho ly is the Lord, the Lord of

ho ly is the Lord, the Lord of

ho ly is the Lord, the Lord of

ho ly is the Lord, the Lord of

The first system of the musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in a four-part setting. The fifth staff is a grand staff for piano accompaniment, featuring a flowing sixteenth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. The key signature is B-flat major (two flats), and the time signature is common time (C).

Sa ba.oth, ho ly is the Lord, the

Sa ba.oth, ho ly is the Lord, the

Sa ba.oth, ho ly is the Lord, the

Sa ba.oth, ho ly is the Lord, the

The second system of the musical score continues the four-part vocal setting and piano accompaniment. The vocal parts enter with the word 'Sa' and continue with 'ba.oth, ho ly is the Lord, the'. The piano accompaniment continues with the same melodic and harmonic patterns as the first system. The key signature remains B-flat major, and the time signature is common time.

Lord of Sa.....ba...oth,

Lord of Sa.....ba...oth,

Lord of Sa.....ba...oth,

Lord of Sa.....ba...oth,

sf

ho.....ly is the Lord, ho.....ly is the

ho.....ly is the Lord, ho.....ly is the

ho.....ly is the Lord,

ho.....ly is the Lord,

Lord, the Lord of Sa.....ba.oth, of

Lord, the Lord, the Lord of Sa.....ba.oth, of

ho.....ly is the Lord, the Lord of Sa.....ba.oth, of

ho.....ly is the Lord, the Lord of Sa.....ba.oth, of

Sa.....ba.oth, of Sa.....ba.oth, ho.....ly,

Sa.....ba.oth, of Sa.....ba.oth, ho.....ly,

Sa.....ba.oth, of Sa.....ba.oth, ho.....ly,

Sa.....ba.oth, of Sa.....ba.oth, ho.....ly,

Sopra Solo.
ho....ly, ho..ly, ho....ly, ho..ly, ho....ly, ho..ly is the

Tenore Solo.
ho....ly, ho..ly, ho....ly, ho..ly, ho....ly, ho..ly is the

Basso Solo.
ho....ly, ho..ly, ho....ly, ho..ly, ho....ly, ho..ly is the

Soprano
ho..ly, ho....ly, ho..ly, ho....ly, ho..ly, ho....ly,

Alto.
ho..ly, ho....ly, ho..ly, ho....ly, ho..ly, ho....ly,

Tenore
ho..ly, ho....ly, ho..ly, ho....ly, ho..ly, ho....ly,

Basso.
ho..ly, ho....ly, ho..ly, ho....ly, ho..ly, ho....ly,

Piano
The piano accompaniment consists of a right hand with a melody of eighth and sixteenth notes, and a left hand with a dense, rhythmic accompaniment of sixteenth notes.

Lord, the Lord of Sabaoth: Praise ye Jehovah

Lord, the Lord of Sabaoth: Praise ye Jehovah

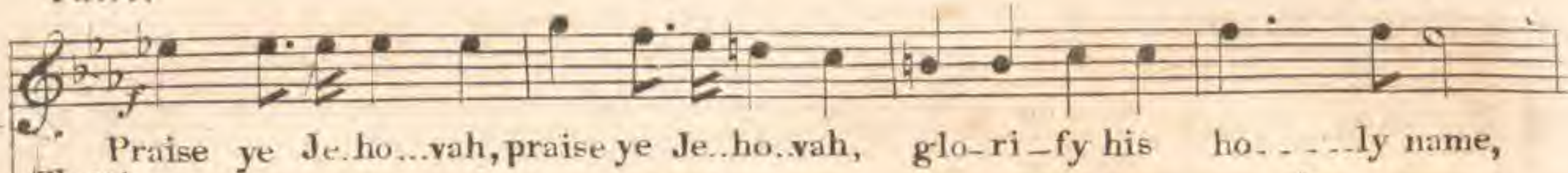
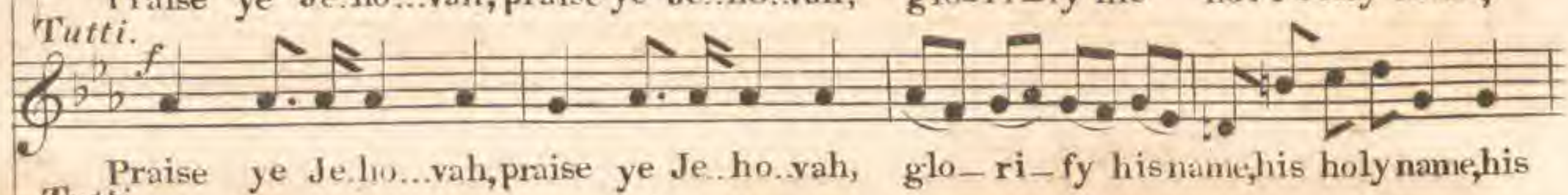
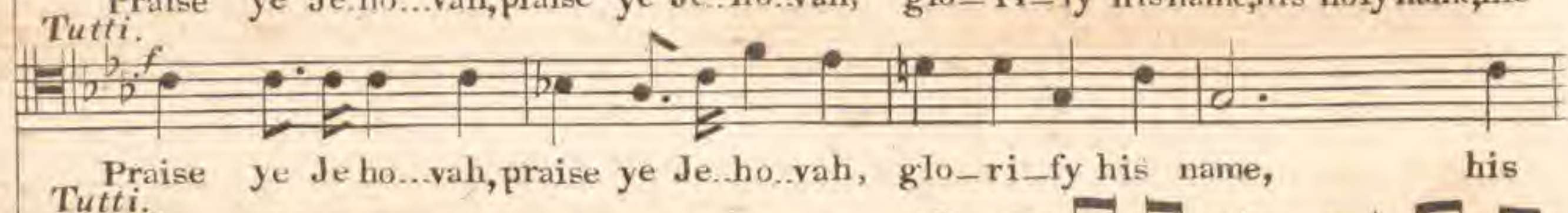
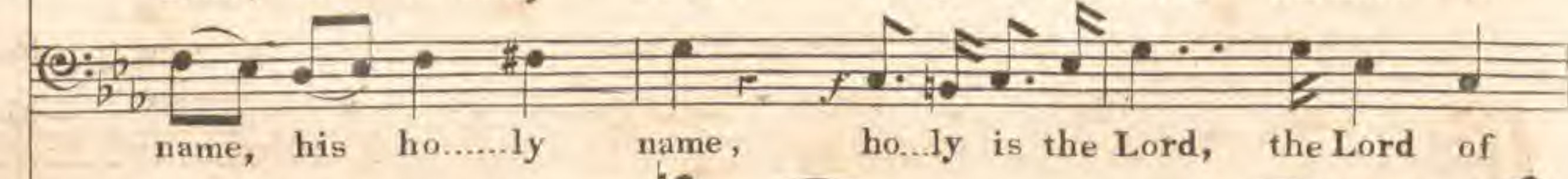
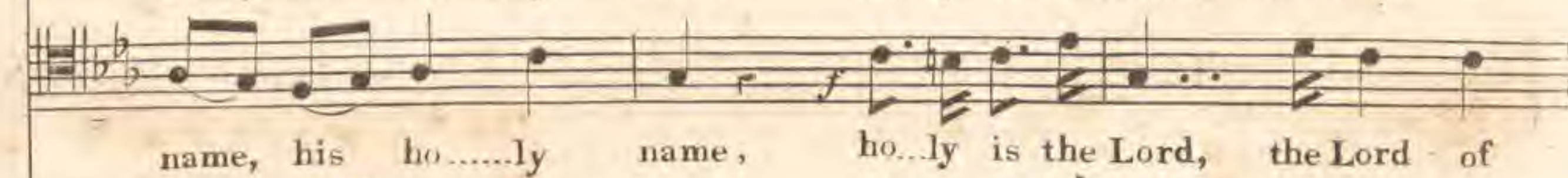
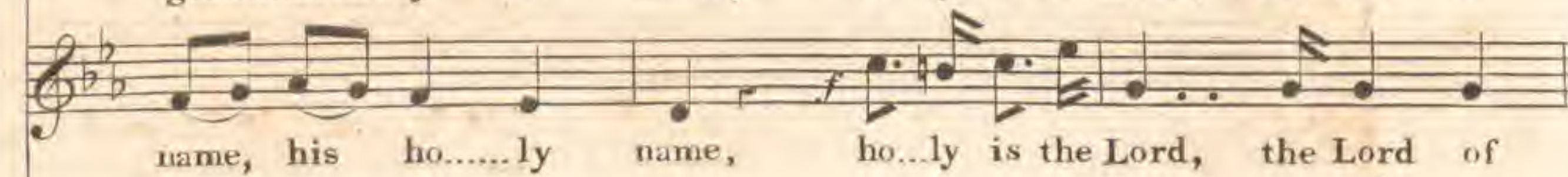
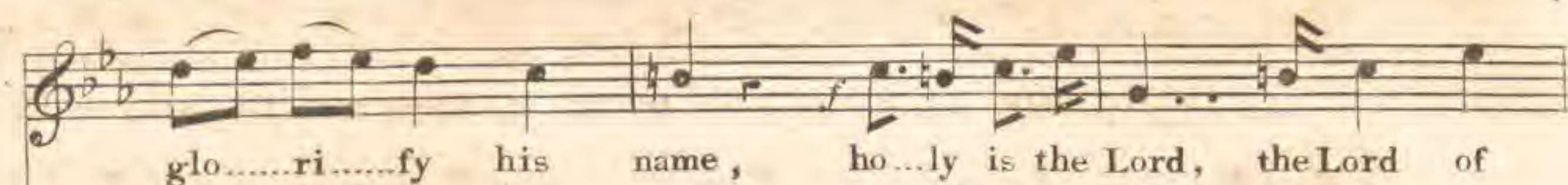
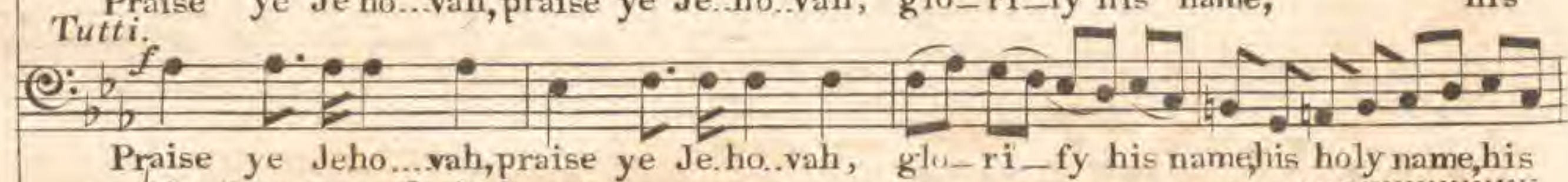
Lord, the Lord of Sabaoth: Praise ye Jehovah

ho...ly the Lord of Sabaoth.

ho...ly the Lord of Sabaoth.

ho...ly the Lord of Sabaoth.

ho...ly the Lord of Sabaoth.

Tutti.*Tutti.**Tutti.**Tutti.*

Sa... ba... oth.

Sa... ba... oth.

Sa... ba... oth.

Sa... ba... oth.

ff

Basso Tutti
 Metron $\text{♩} = 132$ **Nº 16.**

Glo...rify the Lord, give thanks to him, re...joi...cing in his

Tenore

Glo...ri fy the Lord, give thanks to him, re...joi.cing in his
 ho...li...ness, in his ho.....li...ness, give thanks to

tr

Glo...ri...fy the Lord, give thanks to him, re...joi cing in his
 ho.....li.....ness, in his ho.....li.....ness, give thanks to
 him, Glo.....ri.....fy the Lord give thanks - - - to him, re...

Glo.....ri...fy the Lord, give
 ho.....li.....ness, in his ho.....li.....
 him glo.....ri.....fy the Lord, re...joi
joi.....cing in his ho..liness,

thanks to him, re...joi cing in his ho...li...ness, in his
 ...ness give thanks to him glo...ri...fy the
 ... cing in his ho...li...ness, glo...ri...fy the
 glo...ri...fy the

ho...li...ness, give thanks to him,
 Lord, give thanks to him, glo...ri...fy the
 Lord, glo...ri...fy the
 Lord, give thanks to him, re...joi...cing in his ho...li...



glo.....rify the Lord, give thanks to him, re...joi.....cing in his
 Lord give thanks to him - - - give thanks to him, give
 Lord - - glo...ri.....fy - - the Lord - - - give thanks, give thanks
 ...ness, give thanks to him, give thanks to him,



ho.....li.....ness, re...joi.....cing in his ho.....li.....ness, re....
 thanks - - - to him, - - - glo.....ri...fy the
 - - - to him, give thanks to him, give thanks give
 glo.....ri...fy the Lord, the Lord,

..... joi.....cing, re.....joi.....cing, re...joi.....cing in his
 Lord give thanks to him, re... joi.....cing in his
 thanks - - - - - to him, glo.....ri...fy the
 give thanks to him, glo.....

ho.....liness, glo.....ri...fy the Lord,
 ho.....li.....ness, glo.....ri...fy the Lord,
 Lord in his ho.....li.....ness, glo.....ri...fy the
ri...fy the Lord, the Lord, give thanks to

glo.....rify the Lord, give thanks to him, re...joi....cing in his
 Lord give thanks to him, re.....joi....cing in his ho....li....ness,
 him, re....joicing in his ho.....liness, glo.....ri....fy the

glo....ri....fy the Lord, give thanks to him, re...joi.....
 ho....li....ness,
 glo....ri....fy the Lord - - - - - give thanks, give thanks - - -
 Lord give thanks to him, give thanks to him, give thanks

...sing in his ho...li...ness, give thanks to him,
give thanks to him,
give thanks to him, give thanks to him, give
to him, give thanks, give thanks to him, give

give thanks to him, give thanks - - -
give thanks to him, give thanks - - -
thanks to him, give thanks to him, give thanks give
thanks to him, give thanks to him,

to him, give thanks

to him,

thanks - to him, glo.....ri.....fy the Lord, re.....joi.....cing

glo.....ri.....fy the Lord, give thanks to him, re.....

give thanks to - him, re.....joi.....cing in his ho.....liness, glo.....

glo.....ri.....fy the Lord, give thanks to him, re.....

in his ho.....li.....ness, re.....

joi.....cing in his ho.....liness, glo.....ri.....fy the

.....ri...fy the Lord, glo.....ri..fy the Lord, glo....

joi.....cing in his ho...li..ness, give thanks, glo....

joi.....cing in his ho...li...ness, glo.....ri...fy, glo....

Lord, glo.....ri...fy the Lord, glo.....ri...fy the

.....ri...fy the Lord, - give thanks - - to him, - - to

.....ri...fy the Lord, - - give thanks - - to him, give thanks

.....ri...fy the Lord, give thanks to him,

Lord, give thanks, - give thanks to him, glo.....ri..fy the

him, glo ri... fy the Lord, glo...

thanks — to him, glo ri... fy the

glo ri... fy the Lord, give thanks to him, re... joi... cing in his

Lord, give thanks to him, re - joi - cing in his ho..... li

..... rify the Lord, give thanks to him, give thanks to him, give

Lord, give thanks to him, give thanks to him,

ho..... li..... ness, re..... joi..... cing in his ho.... li.. ness, re....

...ness, glo ri fy the Lord, the Lord, re....

thanks to him, glo.....rify the Lord, give thanks to him, give
 give thanks to
 ...joi...cing in his ho.....li.ness, give thanks - - to him, give
 ...joi...cing in his ho.....li.ness, give thanks, thanks, give

thanks to him, re.....joi...cing in his ho.....li.ness, re....joi...cing in his
 him, give thanks to him, give thanks give
 thanks, give thanks to him, give thanks to
 thanks to him, give thanks to him,

ho.....li.....ness, glo....rify the Lord, give
 thanks -- to him, glo....rify the Lord, give thanks, -- give
 him, glo....rify the Lord, give thanks, give thanks to
 glo....rify the Lord, give thanks to him, give thanks to

thanks, give thanks to him, give thanks
 thanks -- to him, -- re... joi....cing in his ho.... li... ness, re...
 him, give thanks to him, give thanks to him, give thanks to him, re...
 him, give thanks to him, give thanks to him, give thanks to him, re...

give thanks to him, give

...joi...cing in his ho.....liness, give thanks to him, give thanks to him, give

...joi...cing in his ho.....liness, :glo.....rify the Lord, give thanks to

...joi...cing in his ho.....liness, give thanks to him, give thanks to him, give

thanks to him, Glo.....rify the Lord, give

thanks to him, Glo.....rify the Lord, give

him to him, Glo.....rify the Lord, give

thanks to him, Glo.....rify the Lord, give

sf sf sf sf

thanks to him, to him, give thanks, give thanks

thanks to him, to him, give thanks, give thanks

thanks to him, to him, Glo ri

thanks to him, to him, give thanks, give thanks

to him.

to him.

fy the Lord.

to him.